

The Films of Vincent
Price



THE FILMS OF VINCENT PRICE

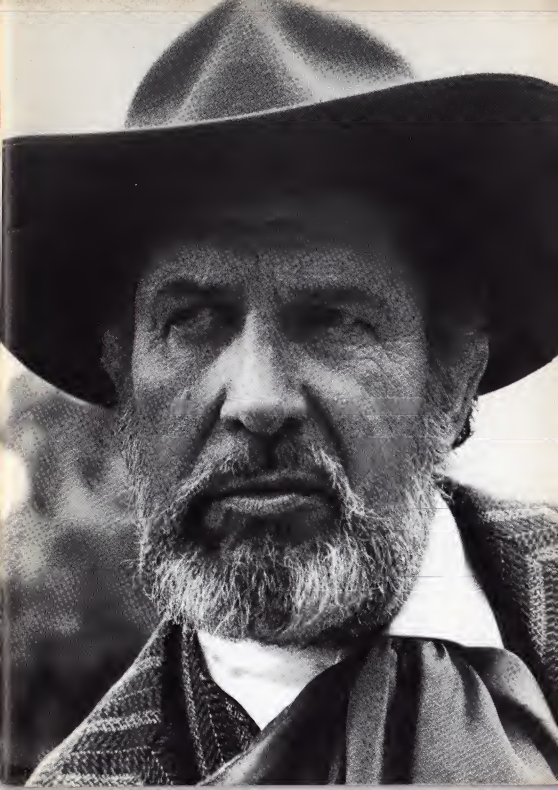
Iain F McAsh

Vincent Price was born on May 27, 1911 in St Louis, Missouri, the son of Vincent Leonard and Margaret Cobb Wilcox Price. The third of their four children, he was educated at the St Louis Day School where he led a normal, well-adjusted childhood. His father was the president of a company which manufactured candies and jelly babies. His grandfather invented Dr Price's Baking Powder, which perhaps accounts for the gourmet side of Vincent's make-up. At sixteen, he was left a 300 dollar bequest from his grandmother, which he spent on a whirlwind tour of most of the capital cities of Europe. He recalls visiting twelve of them within thirty-eight days. His great love of art was fostered by the sight of the treasures to be found in the galleries of Rome, Paris, London and Vienna.

From Europe Vincent returned to the United States and enrolled at Yale, where he excelled in the history of art. He became a member of the University's Glee Club, with which he returned to Europe as a member of the famous choir. He stayed on in Munich when the Club sailed to America, for his burning ambition was now to embark on a career as an art historian. He returned briefly to complete his studies at Yale, then it was back to London as a student working for his Master's degree at the University. Frequent visits to West End theatres re-kindled his interest in acting which had begun at Yale. Theatrical friends eventually persuaded him to play a walk-on part as a policeman in a production of the American stage play 'Chicago' at London's famous Gate Theatre Club. The date of his acting debut was March 13, 1935. It was during this time that Vincent learned that the Club was soon to produce Laurence Houseman's portrait of British royalty, 'Victoria Regina', and he determined to play the leading role of the Prince Consort Albert, for which he was ideally and physically suited. For his audition for producer Norman Marshall, Price translated the play into German, memorising the role in both languages.

Two months later he won the coveted part, remaining at the Gate to appear in Arthur Schnitzler's 'The Affairs of Anatole'. Later Price appeared opposite Helen Hayes' Queen Victoria in 'Victoria Regina', which enjoyed a three year run on Broadway at the Broadhurst Theatre commencing in December 1935. That same year he had received his MA in Fine Arts at the University of London, two years after his graduation from Yale.

Back in the United States Vincent continued his acting career





in summer stock, where he partnered three distinguished leading ladies of the American Theatre: Eugene Leontovitch, Blanche Yurka, and Edith Barrett. Vincent later married Miss Barrett at New York City's St Thomas's Protestant Episcopal Church on April 23, 1938.

When Orson Welles opened his experimental Mercury Theatre Workshop in New York, Vincent became one of its first acting members, along with such embryonic talents as the young Edith Barrett and Joseph Cotten, in plays like the Restoration comedy, 'The Shoemaker's Holiday' in 1938. Vincent left the Mercury that same year to make his Hollywood motion picture debut in Universal's screwball comedy *Service de Luxe* with Constance Bennett and Charles Ruggles. He later signed a contract (which expired late in 1940) with the studio, but next appeared on Broadway with Laurette Taylor and Florence Reed in 'Outward Bound'. Then it was back to Hollywood to portray Sir Walter Raleigh in Warner Brothers' historical extravaganza, *The Private Lives of Elizabeth and Essex*, co-starring Bette Davies and Errol Flynn in the title roles.

It was well received by the public on account of its excellent acting and taut script. Vincent recalls that he and Flynn used to wile away the tedious waiting hours on the set with contests to see who had the best legs in tights. Costume roles were tailor-made for Price, and his third film, *Tower of London* saw him back in an historical English setting this time in the company of Basil Rathbone (Richard III) and Boris Karloff (well in character as the menacing executioner). Over the next few years Vincent continued to combine the New York stage with his movie commitments. Under his Universal contract he appeared in three more films for the company during 1940, *Green Hell*, followed by *The Invisible Man Returns*, based on the famous H G Wells creation, and *House of Seven Gables*, in which he portrayed George Sanders' brother framed for murder in this faithful adaptation of the Nathaniel Hawthorne classic.

Price then signed a contract with 20th Century-Fox, remaining at the Hollywood studio for twelve years and seven films. The first of these, *Brigham Young*, directed by Henry Hathaway, had an impressive cast headed by Tyrone Power, Linda Darnell, Dean Jagger, Mary Astor, John Carradine and Jane Darwell. From Mormon leader to English monarch was the next celluloid step for Vincent. In *Hudson's Bay* he played King Charles II in this Paul Muni-Gene Tierney

Opposite: with
Hilary Dwyer in
The Oblong Box

Hollywood opus set at the time of the Hudson Bay Trading Company, but the movie lacked lustre and was generally disappointing.

At this time Vincent spent a year on Broadway starring in 'Angel Street'. In later years he continued his stage career at La Jolla California, appearing opposite Gregory Peck and Dorothy Maguire in plays like 'The Winslow Boy', 'The Cocktail Party', and 'The Lady's Not for Burning'. The next few years set the seal of success firmly on Vincent's movie career. Younger filmgoers who know him only as a horror star forget that he played important 'straight' roles in such endearing classics as *The Song of Bernadette*, as the harsh prosecutor, with a young Jennifer Jones making her Academy Award-winning screen debut as the pious French peasant girl who saw a vision. Vincent played another real-life character, William Gibbs McAdoo, US Secretary of the Treasury in *Wilson* with Alexander Knox in the title role of the renowned World War I President. Then came the unforgettable *Laura*, directed by Otto Preminger, a melodrama starring Gene Tierney, Dana Andrews and Clifton Webb. Vincent was particularly memorable as Shelby Carpenter, the double-crossing former fiance and rival for Laura's affections. Price said at the time: "I had a cold look and a sense of humour that made me too evil". Soon after he landed the lead in 'Angel Street' (filmed as *Gaslight*). He was destined to play art critics several times and once declared: "The heavy who loves beauty makes the most terrifying villain."

In 1944 he appeared in the *Keys of the Kingdom*. Directed by John Stahl and adapted from the A J Cronin novel of missionary life, the film gave Gregory Peck his first major starring role, with Vincent in his element as a hypocritical politically-minded church prelate. That same year he made *The Eve of St Mark*, again directed by Stahl, a post-Pearl Harbour drama set on a Philippine island. Vincent made the most of his part as a private soldier from Georgia given to frequent oratorical bouts.

His next Fox movie was *A Royal Scandal* (re-titled *Czarina* in Britain) in which he played a French Ambassador seduced by Catherine the Great of Russia (Tallulah Bankhead in top form) in an otherwise near farcical story. Price teamed for a third time with Gene Tierney in 1945 for *Leave Her to Heaven*, in which Cornel Wilde and Jeanne Crain also headed a strong cast. Miss Tierney was splendid as the jealous woman giving her approval to killings, drownings and multi love

affairs — including one with the district attorney (Price), one of her former lovers — before bringing about her own destruction. Vincent's next role was as a psychiatrist in *Shock*, directed by Alfred Werker. A foreshadow of the Price menace to come, in this drama he imprisoned a neighbour who became insane after watching him murder his wife.

Another of Vincent's more atmospheric roles was in *Dragonwyck*, again with Tierney, a well-acted, attention-gripping mystery thriller. It was a far cry from playing a Scotland Yard detective in *Moss Rose* (1947), with Vincent hard on the trail of a blackmailing Cockney chorus girl played by Peggy Cummins. With Victor Mature, George Zucco, Ethel Barrymore and Rhys Williams, this slow-moving Victorian melodrama was saved by the generally high standard of acting by the leading players. When his contract with Fox was not renewed, Vincent joined Henry Fonda, Barbara Bel Geddes and Ann Dvorak for RKO's *The Long Night*, a romantic drama with Price as the seedy magician achieving Svengali proportions under Anatole's Litvak's direction. He then made *The Web*, playing a wealthy industrial tycoon whose lawyer bodyguard was Edmond O'Brien, framed on a murder rap. Michael Gordon directed



Left: with Constance Bennett in *Service De Luxe*, his first film role

some first-rate performances in this well written melodrama. Vincent switched from high melodrama to musicals to appear with Deanna Durbin at the peak of her 1948 fame, in *Up in Central Park*. Vincent left the singing to the experts, playing a straight acting role. But he was soon back in familiar territory for his next film *Rogues Regiment*, playing an antiques dealer with a neat side-line in gun-running. With a French Foreign Legion background, the plot was set in Indo-China with Robert Florey directing a cast headed by Dick Powell, Marta Toren and Stephen McNally as an assortment of World War II criminals.

From there it was back to the 'monster' business at Universal for *Abbott and Costello Meet Frankenstein*, in which the box-office comedy duo were joined by Lon Chaney, Bela Lugosi and Glenn Strange amongst a strong parade of fright makers. Vincent made an unbilled appearance as the Invisible Man in the last few minutes of the film.

He returned to a costume role for the lavish remake of Alexandre Dumas' classic, *The Three Musketeers* (1948) playing Cardinal Richelieu in writer Robert Ardrey's entertaining adaptation. He was in good company with Lana Turner, Gene Kelly, June Allyson, Van Heflin, Angela Lansbury, Gig Young and Robert Coote.

From France in the colourful 16th century to the modern Caribbean for Vincent's next role in *The Bribe*. As a mastermind of a gang of smugglers he was up against the athletic Robert Taylor, playing the hero. Ava Gardner supplied the beauty, with Charles Laughton and John Hodiak also involved in the routine plot. Smuggling was only a short step away from the cut-throat band of marauders led by Vincent as an evil pasha in *Bagdad*, this time with lovely Maureen O'Hara as the British educated beauty who returns to the desert lands to seek vengeance for her tribal leader father's death.

In 1950 came two films which Vincent ranks among his personal favourites. For obvious reasons he cherishes a particularly soft spot for *Champagne for Caesar*, hilariously directed by Richard Whorf, in which he stole the show as the zany head of a soap firm sponsoring television and radio quiz programmes. In complete contrast he next played the title role in the Samuel Fuller western *The Baron of Arizona*, as James Addison Reavis, a largely fictionalised account of the man who tried to seize Arizona territory from the United States Government. Vincent has rated this film as one of the



*Left: with
Frank Latimore
in Shock!*

greatest adventure stories of all time. *Curtain Call at Cactus Creek* (1950) saw Vincent playing a hammy Shakespearean actor in company with Donald O'Connor, Gale Storm, Eve Arden and Walter Brennan as members of a touring troupe who become enmeshed in a bank hold-up. He then starred with Errol Flynn in *Adventures of Captain Fabian*. Produced in France, it was a typical swashbuckler about a sea captain; Flynn himself wrote the screenplay. Vincent played the rich son of a wealthy family tricked into marriage, revenge and murder, with Agnes Moorehead providing steadfast feminine support.

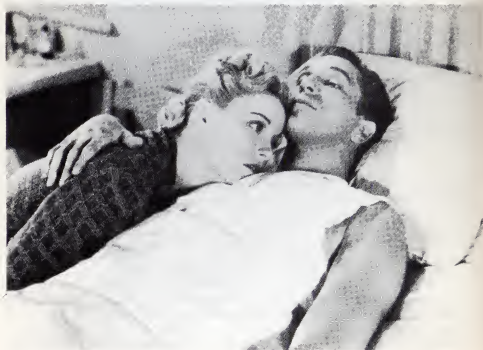
Vincent again played a ham actor in *His Kind of Woman*, an entertaining piece of hokum directed by John Farrow in 1951. In it Price turned amateur hunter to save Robert Mitchum (A gambler) and Jane Russell (a typical gold digger) from the clutches of Raymond Burr (a pursuing gangster). In *Las Vegas Story* he played a conniving stockbroker married to a voluptuous, former Las Vegas singer/showgirl (his second teaming with Jane Russell). Victor Mature starred as the former boyfriend to add to the dramatic fire in this Robert Stevenson-directed murder plot.

Vincent's long association with the macabre began in 1953

with director Andre de Toth's three-dimensional remake of *House of Wax*, in the sinister role which was finally to mould him in the horror image in which he has since become supreme. He portrayed Henry Jarrod, the wheelchair-confined sculptor who went insane after his wax museum burned to the ground. Jarrod goes on a maniacal rampage, murdering victims to furnish his next wax museum. Playing a character scarred in mind and body, and seated in a wheelchair for most of the time, Vincent added a perfect chilling element to the film. Yet significantly it was a role he nearly refused; but he decided to accept *House of Wax* because of the technical trickery involved. It was originally filmed in 3D for viewing with stereoscopic glasses. It was a vital turning point in his movie career, providing a yardstick by which many of his future films were to be judged.

Price's follow-up role was in *Dangerous Mission*, with Victor Mature, Piper Laurie and William Bendix. In a film set predominantly in Glacier National Park, Miss Laurie had the unenviable task of trying to discover whether Mature or Price were responsible for the New York City murder she had witnessed at the outset of the film. The title role of *The Mad Magician*, another of his 'psychological upset'

Below: with
Nan Grey in
*The Invisible
Man Returns*



characterisations, proved a natural for Vincent. He portrayed a deranged inventor of magicians' illusions who devised fiendish demises for the many unfortunate enemies that crossed his path. Eva Gabor was his wife in this elaborate nineteenth century drama, which also gave star roles to Mary Murphy, John Emery and Patrick O'Neal.

After an unbilled performance in *Big Night*, as Casanova (1954), Vincent turned up as Omar Khayyam in the juvenile Arabian Nights romp *Son of Sinbad*, with Dale Robertson in the title role. The fantasy movie ran into censor difficulties in the United States, but would not raise a maiden aunt's eyebrow today.

From *Sinbad* to *Serenade*, a tailor-made vehicle for Mario Lanza, directed by Anthony Mann. With the singer as a Californian vineyard worker, Price's talent-searching concert impresario took him from the fields and a humble beginning to fame and fortune on the world's operatic platforms. Joan Fontaine brought beauty and elegance to the obligatory role of a high society playgirl in this dramatic overture from Warner Brothers. Vincent followed this film as a newspaper publisher in *While the City Sleeps*, with a particularly distinguished cast including Ida Lupino, George Sanders, Rhonda Fleming, Thomas Mitchell and Howard Duff.

In 1956, Vincent joined Cecil B DeMille's gigantic line-up at Paramount for *The Ten Commandments*. He had a field day in the role of the whip-cracking Baka, the villainous architect of the Egyptian pyramids who got his final come-uppance (by strangulation) from Charlton Heston's Moses. In another epic, on an even grander scale, Price played The Devil in the over-ambitious historical pageant, *The Story of Mankind*, directed by Irwin Allen, in which practically every Hollywood luminary of note played a guest part, ranging from Ronald Colman to the Marx Brothers. As the Spirit of Man, Colman engaged in a duel of verbal repartee with Vincent's Devil as nuclear annihilation approached. He came well prepared for the assignment having played The Devil in a previous American stage tour of Shaw's 'Don Juan in Hell' in company with Charles Boyer and Sir Cedric Hardwicke.

In 1958 Vincent was to play another remarkable role in *The Fly*, directed by Kurt Neumann. He described it as a science fiction movie filmed with great taste and class. Based on a short story by George Langelaan, it was transformed into a literate screenplay by James Clavell. Price played the brother of a scientist involved in mutation experiments with

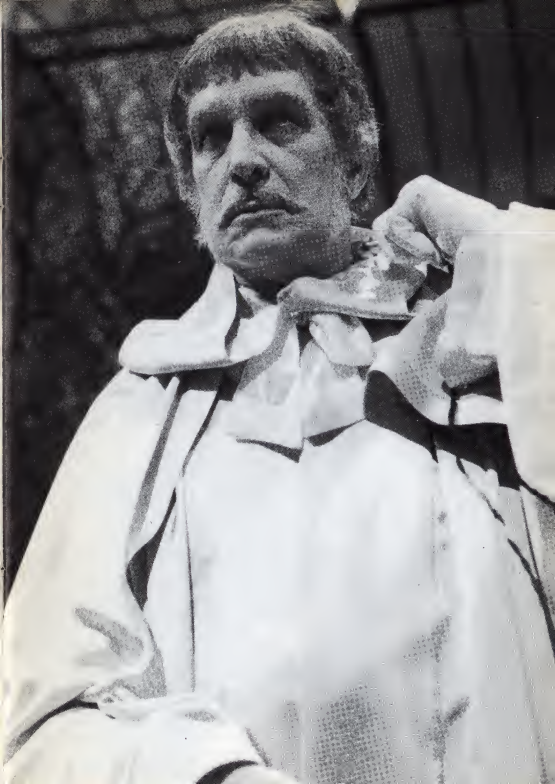
a simple house fly, naturally with horrific results. Al Hedison was the unfortunate scientist. Vincent recalls that he and co-star Herbert Marshall broke up with laughter on set after spending a day of close-ups watching a spider's web containing a half-human fly (Hedison). Unable to speak their lines eye-to-eye, they finally solved their problems by playing their roles in a back to back position. The film became a gigantic box-office hit; if it was fun for the cast, it was suitably terrifying for the audience.

Vincent next teamed with horror expert William Castle for *House on Haunted Hill*, as the eccentric millionaire whose nightmare party in a haunted house was planned as an excuse to murder his unfaithful wife (who had a similar fate in store for him). The film provided some intentional laughs to alleviate the horror mixture. Price then made a splendidly majestic ringmaster in *The Big Circus*, an exciting drama of the travelling circus which boss Victor Mature fights to keep on the road despite every cruel trick which fate can throw at him.

In *The Bat*, directed by Crane Wilbur, with Agnes Moorehead as a writer of mystery thrillers, Vincent was suspected of being a masked murderer. The film provided more spine-chilling melodramatics in the familiar Price mould. But *Return of the Fly* was a disappointing sequel to its forerunner *The Fly*; filmed in black and white, the whole plot sadly lacked the fresh invention and suspense of the original.³

In 1960 Price was back with William Castle for the shock thriller *The Tingler*. The movie was notable for a device placed under cinemagoers' seats which gave them a mild tingling sensation at appropriately scary moments in the film. Vincent starred as a devilish pathologist experimenting with fright causes, unnatural growths with spinal qualities which could ultimately destroy the nerves. Judith Evelyn, looking suitably scared, captured the ghoul's share of the acting honours.

His next film became a landmark in his by now firmly established career as Hollywood's leading horror exponent. He joined forces with American International Pictures, scriptwriter Richard Matheson and director Roger Corman for the first of a highly profitable series of Edgar Allan Poe inspired sagas, *House of Usher* (changed to *Fall of the House of Usher* for British audiences). Vincent starred as Roderick Usher in a bizarre tale of the doomed family whose madness must perish with the end of the cursed lineage. Mark Damon





and Myrna Fahey supplied the youthful romance amidst the imaginative horror trappings.

Made on a modest budget, Corman and Price brought great style to the movie, aided by the marvellously atmospheric and fluid colour camerawork of Floyd Crosby. The sense of foreboding period, and a remarkable loyalty to Poe's intentions quickly made *Usher* a cult film. Its style and imagination marked it as a promising forerunner of several more macabre movies to come from the successful, prolific and box-office oriented team.

From Poe to Jules Verne was the next logical step for Vincent when he became *Master of the World*. Directed by William Whitney, Price had a ball starring as the crazed scientist who invented a nineteenth century fore-runner of the airship, hell-bent on destroying all those who stood in the way of securing world peace on his terms. Charles Bronson was also in the cast. The visual science fiction effects were suitably spectacular. More madness and histrionics followed for Vincent in *The Pit and the Pendulum*, again under Corman's resourceful direction. Set in sixteenth century Spain, Price had his wife imprisoned in a coffin, while John Kerr played his inquisitive brother-in-law. Barbara Steele (fast becoming the screen's leading lady of horror), Luana Anders and Antony Carbone who shared some grisly moments in the medieval tale of terror. Strong stomachs were required for Corman's shock tactics of nightmare castles, cobwebbed dungeons, torture chambers and entombed coffins . . . things that screamed fiendishly in the night. The gigantic pendulum in the dungeon swinging ever more precariously near to the manacled victim below made this a rare treat for horror addicts who appreciate imagination with the macabre.

Price appeared in three epics of Italian origin during 1961. In *Nefertite, Regina del Nilo (Queen of the Nile)* he played a High Priest of Ancient Egypt vainly trying to get his daughter to marry the Pharaoh's son, while she only has eyes for a handsome young sculptor. In *Gordon, Il Pirata Nero*, Vincent dabbled in white slavery, trying to seize power from the governor of San Salvador and facing the challenge of an athletic Ricardo Montalban in the process. Most noteworthy of the Italian trio was *L'Ultimo Uomo Della Terra* (US title – *The Last Man on Earth*), adapted from Richard Matheson's futuristic novel 'I Am Legend'. (It was filmed more recently in Hollywood as *The Omega Man*, starring Charlton Heston in the title role). Vincent played the last living human on earth

*Opposite:
preparing to
operate in
Scream and
Scream Again*

after all the other survivors of an unknown plague have been transformed into vampire-like creatures.

Back in Hollywood the following year he was again up to his neck in the white slave racket for *Confessions of an Opium Eater* (British title – *Evils of Chinatown*), set in San Francisco in the early part of the present century. The Tong was provided a major part of the adventure, with Price becoming involved on behalf of a Chinese newspaper proprietor colleague.

Vincent's knowledge of the world of art was brought into play for *Convicts Four*. Based on the autobiography of John Resko, a murderer-turned painter, he portrayed Carl Carmer who won Resko a reprieve. Directed by Millard Kaufman, who was also responsible for the screenplay, this unusual mixture of comedy and drama had a particularly strong line-up headed by Ben Gazzara (Resko), Stuart Whitman, Sammy Davis Jr, Rod Steiger, Broderick Crawford and Ray Walston. For Vincent it offered the welcome chance to play a real life author and art critic, resulting in one of his best non-horror performances.

Vincent's great interest in art continued apace with his acting career. In 1948 with Edward G Robinson and Fanny Brice, he was a founder member of the Modern Institute of Art in Los Angeles. To the public he became known as the man who twice won CBS television's 'The 64,000 Dollar Question', with his extensive knowledge of art. Vincent Price is a man of many parts as well as talents. Although he is universally recognised as the Merchant of Menace in Hollywood, he is far too versatile to be slotted into any one category.

The horror movie star is only one part of his hectic professional life; with the macabre make-up removed, the face of terror is replaced by the artistic. It is easy to be won over by his personal charisma and impeccable manners. The distinctive trained voice, urbane bearing and handsome 6ft 4in frame mark him as an instant personality. There are, sadly, few of them left on the Hollywood scene.

In 1962, he again teamed up with Corman for a re-make of the Universal classic *Tower of London*, this time playing Richard III (it was Basil Rathbone in the 1939 version). For or against Vincent in his efforts to gain the English throne, were Joan Freeman, Richard McCurdy, Michael Pate, Joan Camden and Robert Brown.

Portmanteau horror was the successful formula for Poe's *Tales of Terror* with Corman and Matheson again in spine-chilling



*Left: Price and
Diana Rigg,
heavily
disguised, in
Theatre of
Blood*

harness. In the first story, 'Morella', Vincent was an alcoholic guarding his mummified wife whose spirit rose from beyond the grave to possess their daughter.

Next he appeared as a wine taster in 'The Black Cat/The Cask of Amontillado', whose fate was to be drugged and entombed with his drunken host's wife, whom he had coveted. And finally, for 'The Facts in the Case of M Valdermar', he became a hypnosis victim forestalling death until his beautiful daughter agreed to marry the mesmerist. Daniel Haller's set designs and the photography by Floyd Crosby made this a noteworthy addition to the Corman-Price blend of superior horror movies.

Next came a re-teaming with Karloff and Lorre for *The Raven*. Vincent stated at the time that horror movies were as much a part of the real diet of entertainment as the traditional western, claiming that they were fun for all concerned. The talented cast proved it by screaming with laughter off-set as they devised new ways of making the audience scream with fear, thus leaving no doubt that horror is often closely allied with comedy. In the movie they played a trio of medieval sorcerers engaged in a fantastic duel of magic to outdo each other over Price's dead wife. Karloff

transforms Lorre into the raven of the title, and the picture contains the classic comedy line: "Shall he ever see the rare and radiant Lenore?" to be met with the raven's angry retort: "How the hell should I know. What am I — a fortune teller?" Olive Sturges, Jack Nicholson, Connie Wallace and William Baskin were also involved in the crazy plot. Vincent delivered a fine, tongue-in-cheek performance which parodied the type of character he so often played for real.

A double feast of horror came for Vincent's fans in *Twice Told Tales*, which Sidney Salkow directed from a trio of stories by Nathaniel Hawthorne. Vincent was busily providing restorative brews for rejuvenating and returning to life in 'Dr Heidegger's Experiment', and was again seen in his now familiar role of mad scientist in 'Rappachinni's Daughter', engaged in turning his daughter's blood to poison for any man that dares to touch her. The third tale was an abbreviated version of the famous 'House of Seven Gables'. United Artists also released the creepy *Diary of a Madman* in 1963, which Reginald Le Borg directed. Vincent's role was that of a magistrate, not wholly responsible for his actions, who himself committed a murder resulting from a curse, in revenge for having condemned a killer to death. Nancy Kovack, Chris Warfield, Elaine Devry, Stephen Roberts and Ian Wolfe aided and abetted this otherwise routine chiller.

Comedy from the crypt was the 1963 formula for *Comedy of Terrors* with Price, Karloff, Lorre, and Rathbone happily re-united, with the welcome addition of Joe E Brown. The unholy group played undertakers whose business has slackened off, so they have to create some of their own. It was a marvellous comic idea in which Rathbone as the richest man in town and therefore the intended victim, was almost impossible to kill.

Every time they put him in a coffin he would get his fingers between the lid and the box and climb out again. During filming Vincent declared that many 'straight' actors may be limiting themselves to only one kind of acting (for example tragedy) when they prove themselves brilliant in comedy. It was an amusing experiment combining laughs with the lucid screenplay, deftly directed by Jacques Tourneur. Sadly Vincent laments he is the sole survivor of *Comedy Of Terrors*; his old crypt mates Karloff, Lorre and Rathbone are all dead. Price stayed in the comedy routine, with less happy results, for *Beach Party*, first of the series of American youth-oriented box office goldmines, in which he made a guest appearance as

Opposite: having
some trouble
with a skeletal
hand in *Twice
Told Tales*



Big Daddy, boss of the local teenage haunt. Bob Cummings and Dorothy Malone were around to lend moral support. From comedy to dual horror was Vincent's next assignment for the baroque *The Haunted Palace*, in which he played the doubly terrifying roles of an eighteenth century warlock, Curwen, and his vengeance-seeking great-great-grandson, Charles. The Corman film had great style and all the traditional trimmings of the classic terror tale. Charles Beaumont's screenplay was adapted from a story by another great terror specialist H P Lovecraft, with acknowledgements to Poe. The terror tale was enriched by performances from Debra Paget, Lon Chaney Jr, Frank Maxwell and Elisha Cook. The shock ending was guaranteed to send audiences home with a shiver that was not easily forgotten.

In 1964 Vincent came to London to star in a number of films he was to make in British studios over the next ten years. He was again united with Roger Corman for Poe's *Masque of the Red Death*, generally regarded as one of the best in the AIP genre. The movie dealt with a twelfth century devil worshipper, Prince Prospero (Price), who escaped the plague by holding a macabre masked ball in a baroque castle with Death as a guest. Although shot in England, the story was

Right: rehearsal
with director
Michael Reeves
on *Witchfinder
General*



supposedly set in Italy. A superbly imaginative example of *Cinema Gothique*, the brilliance of the costumes and stunning quality of the colour photography by Nicolas Roeg often made the film beautiful to watch. A fine performance from Price, combining cruelty with more subtle moments of finely controlled gentleness, made the film a masterpiece in a class of its own.

The following year Price returned to London to lend his powerful presence to *The Tomb of Ligeia*. It was to be the last of the Poe series to which Corman contributed a style and polish entirely his own. Among the most consistently underrated of AIP films, it was distinguished by one of Price's most malevolent interpretations as Verden Fell, the deeply disturbed addict prevented by the antics of a terrifying black cat from marrying a sophisticated young blonde girl, Rowena, who bore an uncanny resemblance to his dead wife, Ligeia. Elizabeth Shepherd, a talented and attractive British actress, played Ligeia-Rowena, while John Westbrook, Oliver Johnston and Derek Francis gave admirable support to the doom-laden plot which held audiences in suspense with its strange psychological undercurrents.

Hollywood veteran Jacques Tourneur directed *City Under the Sea* (US title *Warlords of the Deep*), also inspired by Poe. This time Vincent played the Captain, made ruler of a fantastic underwater city of gold, set somewhere off the Cornish coast, where he kidnaps a young girl, Jill Tregellis (Susan Hart) whom he believes to be a reincarnation of his dead wife. Tab Hunter, imported from America, was the virile hero, who rescued the damsel in distress. A familiar British supporting cast featured the unlikely combination of David Tomlinson, John Le Mesurier, Henry Oscar and Derek Newark. Despite the discovery of Lyonesse, the lost underwater city, sliding panels in draughty Cornish mansions, ferocious humanoid gill-men and an impressive underwater earthquake as a climax, the movie was tame stuff by previous standards of suspense.

Price returned to Hollywood in 1965 to play the starring role in the spoof comedy *Dr Goldfoot and the Bikini Machine*, which Norman Taurog directed. The title was abbreviated to *Dr G and the Bikini Machine* in Britain; a real life Dr Goldfoot threatened to take legal action if his name was used. Vincent's role was that of a power-crazed scientist who created a succession of dolly robots to seduce the world's leaders. Again, Goldfoot's aim was to gain control of the universe for



his own evil ends. Frankie Avalon, Dwayne Hickman, Annette Funicello and Susan Hart were also involved. A less successful sequel, *Dr Goldfoot and the Love Bombs*, was filmed in Italy the following year, with Mario Bava directing. This time the insane doctor equipped his delectable female robots so that they would explode on contact with top NATO generals and bomb Moscow on command from a US plane.

Price's next was *House of a Thousand Dolls*, a German/Spanish co-production filmed entirely on location in Madrid. He played Felix Manderville, a flamboyant stage illusionist whose act was a blind for his involvement in the white slave traffic in Tangiers. George Nader was the international investigator hot on his trail when the former's young Danish wife (Anne Smyrner) disappeared in mysterious circumstances. Martha Hyer, as Felix's equally evil assistant, was also along for the ride, which included a delectable bevy of beautiful girls from many nations. Britain's Jeremy Summers directed. Back in Britain in 1968 Vincent stepped into the buckle shoes and knee breeches of Matthew Hopkins, the *Witchfinder General* (known as *The Conqueror Worm*, after a Poe poem,



Left: in *Cry of the Banshee*

to US moviegoers). Michael Reeves directed the production, which he also scripted (with Tom Baker) based on the novel by Ronald Bassett. Hopkins, one of Cromwell's professional witchhunters, was a small league. Hitler of England's Puritan period who believed fervently in what he was doing, but for fame, money and all the wrong reasons. His reign of torture might barely have been justified if had been the religious zealot he pretended to be. Price avoided playing him merely as a sadist, stating that you lose identity with the audience when you interpret a character who is one hundred per cent black; the actor must paint him with shades of grey. To his credit, Vincent did this most admirably. The film was shot amidst authentic East Anglian locations beautifully photographed in true period style by John Coquillon. Excellent support was given by Ian Ogilvy, Rupert Davies, Wilfrid Brambell, Robert Russell, Hilary Dwyer and particularly the late Patrick Wymark as Cromwell. Vincent met lurid ends in most of his pictures around this period. He was shot in *Comedy of Terrors*; burned to a cinder in *House of Usher* and the *Tomb of Ligeia*; sliced to mincemeat in *The Pit and the Pendulum*; smothered by

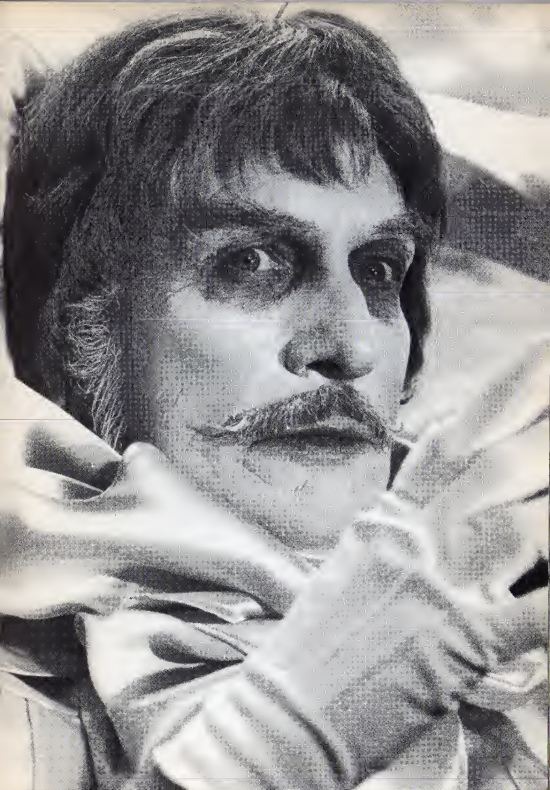
volcanic lava in *City Under the Sea*; met another sticky fate in a fight in *House of a Thousand Dolls*; and was hacked to death in *Witchfinder General*. Even in the spoof comedy send-up *Dr Goldfoot and the Bikini Machine*, he was destroyed but miraculously resurrected for the sequel. He claims he must come close to holding the world's record for the actor who has died the most horrible deaths on the screen. By way of a reprieve, he appeared in two non-horror movies during 1968 and 1969. He ran a travelling medicine show with Clint Walker as a sharpshooter in the western *More Dead Than Alive*, after which came a cameo in the Elvis Presley film *The Chautauqua* (also known as *The Trouble with Girls — and how to get into it*), playing a classics lecturer with a touring roadshow in the 1920s.

In 1969 Vincent was back in Britain for *The Oblong Box*, in which he was the only American in the cast. Alastair Williams played his monster brother, while 'Doctor' Christopher Lee had his throat cut. African witchcraft, torture and voodoo figured largely in this flesh-creeping nineteenth century terror tale directed by Gordon Hessler, a former protegee with Alfred Hitchcock's television thrillers in Hollywood. As in many Poe narratives, the plot between two brothers kept the action flowing. During shooting Vincent declared that in horror roles the odds are usually stacked very heavily against him, adding, "But I'm always evil in a keen, clean way which makes me good in terms of an inverted aestheticism. Pure evil, as much as pure good, is poetic."

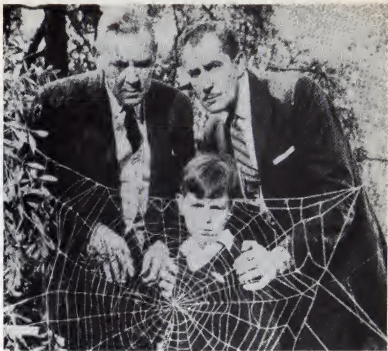
Then came *Scream and Scream Again*, with Hessler again as director. The publicity machine made a feast of the first teaming of Vincent with British horror kings Christopher Lee and Peter Cushing. The film, based on a novel by Peter Saxon, had a modern setting with Price playing a doctor who created a race of super-humans through transplants. Even against this contemporary background he met a gruesome death by falling into a vat of acid. Alfred Marks turned from comedy to straight drama as the Scotland Yard detective superintendent investigating the case. An unconventional story, it had all the ingredients for the traditional horror movie. Vincent maintained that he actually played the hero in the film; it was the other characters that used his talents for the wrong reasons. "The plot can be as twisted as you like, but the horror film must be pure logic, like mathematics."

In *Cry of the Banshee*, Vincent was back in costume as Lord Edward Whitman, a harsh magistrate in seventeenth century

Opposite: in
*The Abominable
Dr Phibes*



Right: the climax of *The Fly*. Price and Herbert Marshall kept breaking up with laughter



England. His zeal in seeking out and destroying witches has earned him a curse on himself and his entire bloodline. Veteran actress Elisabeth Bergner came out of retirement to play Oona, the witches' high priestess, responsible for placing the terrible curse on the Whitmans. She sent her 'sidhe', a spirit called to earth from regions beyond the grave, to do her dirty work in the form of Lord Edward's groom, Roderick (Patrick Mower). Also involved with the film's witchcraft were Sweden's Essy Persson, Hilary Dwyer, Sally Geeson, Hugh Griffith, Carl Rigg and Stephen Chase. *Banshee* was shot largely on location at Grim's Dyke House at Old Reading, once the home of Sir W S Gilbert, of the famous Gilbert and Sullivan partnership.

Vincent's 1971 role for AIP was the most ghoulish of them all, *The Abominable Dr Phibes*. A spinechilling story of bizarre revenge, he played Anton Phibes, a mad doctor who visits the nine curses of Egypt on the physicians he thinks killed his wife, Victoria (an unbilled Caroline Munro). He set out to avenge her death by ritually murdering with demoniac ingenuity, the nine members of the medical team he believed responsible. Each murder was inspired by the Biblical account of the plagues God is supposed to have wrought

upon the Pharaoh during the period of the Exodus, including death by bats, rats, bees, frogs and locusts. Virginia North played the exotic Vulnavia, Dr Phibes' silent, super-efficient mute personal assistant. Hollywood veteran Joseph Cotten played the doctor's chief adversary, Dr Vesalius, the first time they had acted together in thirty-two years.

Price, suave, sunken-eyed and saturnine in flowing cape and grotesque waxen make-up was superb. The film was set in the 1920s, and Brian Eatwell's marvellous Art Deco sets turned it into a visual masterpiece. The director was Robert Fuest, himself a set designer before turning director, who had a painter's eye for original detail. Price had a particular rapport with Fuest which he had not enjoyed since the hey-day of Corman. He gave it integrity as a grand Guignol horror picture that was memorably different because of the authenticity of its period. Dr Phibes had no throat so Vincent played the part largely in mime with an extension cord from a light socket attached to a receptacle in his neck to keep him functioning properly. Because of the skin-tight mask he had to wear Vincent was unable to blow his nose and during shooting lived in constant terror of catching a cold. The film was made with the kind of imagination which was not expensive, but had great artistic merit. The background music was by courtesy of Vincent at the mighty Wurlitzer accompanied by Dr Phibes' Clockwork Wizards.

The picture quickly became a big cult success in America. A sequel made the following year, *Dr Phibes Rises Again* did not prove nearly so popular, either with the critics or public. This time Phibes travelled to Egypt in search of an ancient miracle drug that would bring his dead wife back to life. He had a rival, the archaeologist Biederbeck (played by Robert Count Yorga Quarry) as his mortal enemy on the trail of the same drug, although for a very different reason. The race for life eventually became a matter of life and death. Phibes also had a new assistant as the beautiful Vulnavia II (the bewitching Valli Kemp, Miss Australia of 1970). But, somehow, the film never caught the imagination in the way the original had done and the plan for a series was dropped. Fuest's direction and Eatwell's designs, this time updated by ten years to the 1930s, were as resourceful as ever. Despite a nailbiting climax which plainly left the tomb door open for a follow-up, Phibes III never materialised.

If the Phibes character had been reluctantly killed off, Vincent was still very much alive. He returned to London in

the midsummer of 1972 to star in *Theatre of Blood*, a black comedy about a Shakespearean ham actor's revenge on the eight members of the Critics' Circle whom he believes denied him a Best Actor of the Year Award. The idea was ingenious — how many frustrated thespians must have at some time imagined themselves in a similar position?

Vincent played Edward Lionheart, who devised gory deaths based on eight of the Bard's most famous plays. Diana Rigg, television's Emma Peel, now a member of Britain's National Theatre Company, capably immersed herself in her first horror movie as his resourceful daughter-in-crime, Edwina. The luckless members of the Critics' Circle were superbly played by Jack Hawkins, Robert Morley, Arthur Lowe, Coral Browne, Harry Andrews, Dennis Price, Robert Coote and Michael Hordern, with Ian Hendry as the sole survivor. The London critics, obviously impressed, were wise enough to review the film in glowing terms, describing it as "hysterically outrageous" and "a hugely enjoyable, flesh-creeping comedy". Miss Dilys Powell, writing in *The Sunday Times*, referred to its "ingenious and often uproarious jokes." *Theatre of Blood* marked the auspicious horror debut of British director Douglas Hickox, who had cut his teeth with black comedy on *Entertaining Mr Sloane*. Anthony Greville-Bell wrote the screenplay which was the inspired brainchild of producers John Kohn and Stanley Mann. It was one of the most star-studded horror movies ever made in Britain, with even the smallest role filled in by an easily recognisable face. Vincent rates it as one of his favourite films. "The cast was so good," recalls director Hickox, "that all I had to do was open the dressing room doors and roll the camera."

Vincent was seen in no less than ten disguises, every one a Shakespearean gem, which required a different make-up created by George Blackler (who worked with him on *Tomb of Ligeia* and later *Madhouse*). Included were classical characters from 'Julius Caesar', 'Troilus and Cressida', 'Cymbeline', 'The Merchant of Venice', 'Richard III', 'Romeo and Juliet', 'Othello', 'Henry IV', and 'King Lear'. In modern dress he appeared as a London policeman, a trendy ladies hairdresser, a fencing instructor, a chef and a surgeon. Miss Rigg also had to ring the changes, most notably as a heavily moustachioed male hippie. Vincent jumped at the chance to join the distinguished British cast in such an original assignment, which also provided the Shakespearean roles as



an extra bonus. Incidentally, during production the actors used up six whole gallons of Kensington Gore (stage blood). Price had returned to London in the summer of 1973 to star in *Madhouse* (originally filmed under the more gruesome title of *The Revenge of Dr Death*). Based on the novel 'Devilday' by Angus Hall and set against a showbusiness background, Vincent was in his element as Paul Toombes, a veteran Hollywood horror movie star who stood trial back in the '50s for the murder of his fiancée. Although acquitted, his career is in ruins. Twenty years later he comes to London to make a British television series based on his 'Dr Death' films which brought him world-wide stardom.

In London, two girls are murdered. Toombes (and Dr Death) are again brought under suspicion. The women have been murdered by methods similar to those used by the character in Toombes' early films. Is it possible that Toombes is an actor who commits in real life the ghastly crimes he perpetrates on the screen?

Peter Cushing and Robert Quarry co-starred in *Madhouse*, and Michael Parkinson played a guest role as a television personality very much like himself who interviews Toombes for his chat show. Adrienne Corri revelled in madness as one of the actor's former flames, while there were several pretty

Below: with animator Richard Williams, supplying the voice for the cartoon feature, The Thief and the Cobbler



girls around to enliven the grisly murders. Jim Clark directed at Twickenham Studios and on various London locations from a screenplay by Greg Morrison. Vincent's 'Dr Death' skull make-up was again the creation of veteran George Blackler.

During his stay in London to film *Madhouse*, Vincent found time to supply the voice for the Arabian-Nights-inspired fantasy *The Thief and the Cobbler*. This was the first feature-length cartoon film from international award-winning Canadian animator Richard Williams made at his Soho Square studio. Price read the arch-villain, Grand Vizier Anwar, who plots fiendishly to overthrow the Persian throne with the aid of his pet vulture. It was the first time Vincent had lent his inimitable vocal talents to a cartoon character, and he later admitted revelling in this new phase of his career so closely linked to the visual animated arts. *The Thief and the Cobbler* is now nearing its final stages of completion after more than four years in production.

Vincent next visited London in January 1974 to play a cameo role in the British sex comedy *Percy's Progress* at Pinewood for producer Betty E Box and director Ralph Thomas. He portrayed a Greek shipping tycoon, Stavros Mammonian, supposedly the world's richest man. He collected priceless paintings by the Old Masters to decorate the walls of his elegant mansion, but there all resemblance to the real-life Price as art connoisseur ends. It also marked the first time Vincent had played a role in a wheelchair since the now classic *House of Wax* some twenty-one years earlier, which had swept him spectacularly into the top echelons of the horror genre.

Price has not, regrettably, been so active on the big screen in recent months. In July/August 1974 he went to Canada to join the imposing line-up assembled for *Journey into Fear*, a Sterling Gold presentation shot on a seven-week schedule on various glamorous locations in Istanbul, Athens, Genoa and Vancouver. His distinguished fellow artistes, in order of appearance, included Sam Waterston, Zero Mostel, Yvette Mimieux, Scott Marlowe, Ian McShane, Joseph Wiseman, Shelley Winters, Stanley Holloway and Donald Pleasence.

Price's first marriage had ended in divorce in 1948. He has a thirty-seven year old son, Vincent Barrett Price, an anthropologist and poet, who has taught at the University of New Mexico, Albuquerque and the Westinghouse Learning Institute. On August 25, 1949, Price Senior married Mary

Grant, a former film fashion designer at Paramount, and they have one daughter, Mary Victoria (born 1962) of whom Vincent is especially proud.

The Prices divorced in 1973 and Vincent married his third wife, the Australian-born actress Coral Browne with whom he starred in *Theatre of Blood*, in October 1974. During the following summer, the newly-weds celebrated their joint West End debut playing the French Count and Countess in Jean Anouilh's black comedy 'Ardele' at the Queen's Theatre. This was Vincent's first appearance on the London stage since 'Victoria Regina' at the old Gate Theatre some forty years ago. Back in the US, the couple embarked on a national tour of 'Charley's Aunt'. Since then, most of Price's time has been taken up with his annual lecture tours on art.

In 1958 he wrote a visual biography 'I Like What I Know' which became an American best-seller, with its personal insight into the world of art. In memory of a canine companion of fourteen years he wrote 'The Book of Joe' in 1961, and there are two other best-sellers on another of his favourite hobbies — cookery. The titles are 'A Treasury of Great Recipes' (1965) and 'A National Treasury of Cookery' (1966). His latest book is 'The Vincent Price Treasury of Great American Art'.

Several American universities have bestowed honorary degrees on him. He holds an honorary doctorate of Fine Arts from the California College of Arts and Crafts, and of Law from the Ohio Wesleyan University. In the Autumn of 1971, he was honoured in Hollywood with a Heart of Gold plaque presented at a Variety Club Luncheon held in recognition of his lifelong cultural, youth and civic contributions as a prominent citizen of Los Angeles.

On television, Vincent Price has appeared in more than 1,000 shows. He loves comedy and declares that at heart he is just a frustrated clown. He continues to make welcome guest appearances in such programmes as 'Mystery Movies', 'The Snoop Sisters' (with Helen Hayes and Mildred Natwick), 'Batman' and an episode of 'The Bionic Woman'. In England, he has been on 'Parkinson', 'Open House', 'Pebble Mill Garden Party', 'Personal View', 'The Muppets' and 'Celebrity Squares'. He was also heard in 'The Price of Fear', a season of late-night plays on BBC radio. More recently, he teamed up with Peter Cushing for a chilling six-part mystery thriller, 'Aliens in the Mind' on Radio Four.

Despite his tag of Merchant of Menace, Price has stated on



countless occasions that horror movies comprise only a comparatively small fraction of his screen career. His feature length films number over eighty but, with the addition of TV movies which are shown in cinemas, his total is now 106. His century came with *The Oblong Box*, filmed in London in 1969 and celebrated by AIP with a lavish midnight party held in the Chamber of Horrors at Madame Tussaud's.

Last year saw Price back in Britain to provide the commentary for Tony Klinger's film of *The Butterfly Ball*. Alan Aldridge, the illustrator of the Beatles' lyrics, came across the original poem written in 1807, which describes the day when animals decided to stop fighting among themselves and go into the forest for a fantastic feast. Translated into musical terms by Roger Glover, this highly original pop extravaganza is both funny and frightening in the best Victorian tradition of children's literature.

Although Price has had offers to direct films over the years, acting is his first love. His many other interests keep him fully and profitably occupied: his passion is simply to keep on working.

"They will have to bury me before I retire," he muses. "And even then my tombstone will read 'I'll be back!'."

Above: being made up by George Blackler for his role in Madhouse

Filmography

SERVICE DE LUXE US 1938

Prod/Universal. Dir/Rowland V Lee.
Scr/Gertrude Purcell, Leonard
Spigelgass, from a story by Bruce
Manning and Vera Caspary. 86 mins.

With: Constance Bennett, Charlie
Ruggles, Helen Broderick, Mischa Auer,
Vincent Price

THE PRIVATE LIVES OF ELIZABETH AND ESSEX US 1939

Prod/Warner Brothers. Dir/Michael
Curtiz. Scr/Norman Reilly Raine,
Aeneas MacKenzie, based on the play
"Elizabeth, the Queen" by Maxwell
Anderson. 106 mins.

With: Bette Davis, Errol Flynn, Olivia
de Havilland, Donald Crisp, Vincent
Price, Alan Hale, Henry Stephenson,

Henry Daniell, Leo G Carroll, Nanette
Fabares

TOWER OF LONDON US 1939

Prod/Universal. Dir-scr/Rowland V Lee.
91 mins.

With: Basil Rathbone, Boris Karloff,
Barbara O'Neill, Vincent Price, Ian
Hunter, Nan Grey, John Sutton, Leo G
Carroll, Miles Mander, Rose Hobart,
Frances Robinson

GREEN HELL US 1940

Prod/Universal. Dir/James Whale. Scr/
Frances Marion. 87 mins.

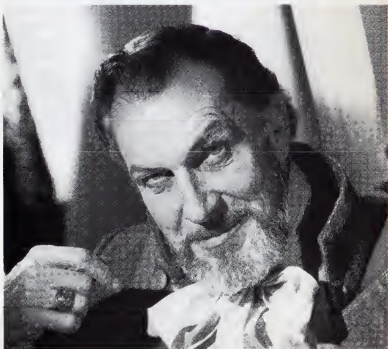
With: Douglas Fairbanks Jr, Joan
Bennett, George Sanders, Vincent Price,
John Howard, Alan Hale, George
Bancroft

THE INVISIBLE MAN RETURNS US 1940

Prod/Universal. Dir/Joe May. Scr/Kurt
Siodmak, Lester Cole, Cedric Belfrage,
Joe May. 81 mins.

With: Cedric Hardwicke, Nan Grey,
Vincent Price, John Sutton, Cecil
Kellaway, Alan Napier, Frances
Robinson

*Right: Vincent
Price,
Hollywood's
unchallenged
merchant of
menace*



HOUSE OF THE SEVEN GABLES
 US 1940

Prod/Universal. Dir/Joe May. Scr/Lester Cole, based on the novel by Nathaniel Hawthorne. 88 mins.

With: George Sanders, Nan Grey, Margaret Lindsay, Vincent Price, Dick Foran, Cecil Kellaway, Alan Napier, Miles Mander

BRIGHAM YOUNG
 US 1940

Prod/20th Century-Fox. Dir/Henry Hathaway. Scr/Lamar Trotti, based on a story by Louis Bromfield. 113 mins.

With: Tyrone Power, Linda Darnell, Vincent Price, Dean Jagger, Mary Astor, John Carradine, Jane Darwell, Ann Todd, Jean Rogers

HUDSON'S BAY
 US 1941

Prod/20th Century-Fox. Dir/Irving Pichel. Scr/Lamar Trotti. 94 mins.

With: Paul Muni, Gene Tierney, Vincent Price, Laird Cregar, John Sutton, Virginia Field, Nigel Bruce, Montague Love

THE SONG OF BERNADETTE
 US 1943

Prod/20th Century-Fox. Dir/Henry King. Scr/George Seaton, based on the novel by Franz Werfel. 157 mins.

With: Jennifer Jones, Charles Bickford, William Eythe, Vincent Price, Gladys Cooper, Lee J Cobb, Anne Revere, Mary Anderson, Patricia Morrison, Jerome Cowan, Alan Napier, Sig Ruman, Charles Dingle, Blanche Yurka, Edith Barrett

WILSON
 US 1944

Prod/20th Century-Fox. Dir/Henry King. Scr/Lamar Trotti. 154 mins.

With: Alexander Knox, Charles Coburn, Geraldine Fitzgerald, Ruth Nelson, Vincent Price, Thomas Mitchell, William Eythe, Cedric Hardwicke, Mary Anderson, Ruth Ford, Sidney Blackmer, Eddie Foy Jr, J M Kerrigan, Thurston Hall, Francis X Bushman

LAURA
 US 1944

Prod/20th Century-Fox. Dir/Otto Preminger. Scr/Jay Dratler, Samuel Hoffenstein, Betty Reinhardt, based on the novel by Vera Caspary. 88 mins.

With: Gene Tierney, Dana Andrews, Clifton Webb, Vincent Price, Judith

Anderson, Dorothy Adams, James Flavin, Grant Mitchell

THE KEYS OF THE KINGDOM
 US 1944

Prod/20th Century-Fox. Dir/John M Stahl. Scr/Joseph L Mankiewicz, Nunally Johnson, based on the novel by A J Cronin. 137 mins.

With: Gregory Peck, Thomas Mitchell, Cedric Hardwicke, Vincent Price, Edmund Gwenn, Roddy McDowall, Ruth Nelson, Peggy Ann Garner, Anne Revere, Rosa Sander, James Gleason, Benson Fong, Philip Ahn, Richard Loo, Sara Allgood, Ruth Ford, Arthur Shields

THE EVE OF ST MARK
 US 1944

Prod/20th Century-Fox. Dir/John M Stahl. Scr/George Seaton, based on the play by Maxwell Anderson. 96 mins.

With: Anne Baxter, William Eythe, Vincent Price, Michael O'Shea, Ruth Nelson, Ray Collins, Henry Morgan, John Archer, Dickie Moore, Stanley Prager

A ROYAL SCANDAL
 (GB. CZARINA)
 US 1945

Prod/20th Century-Fox. Dir/Otto Preminger. Scr/Edwin Justus Mayer, based on the play "The Czarina" by Lajos Biro and Melchior Lengyel. 94 mins.

With: Tallulah Bankhead, Charles Coburn, Anne Baxter, William Eythe, Vincent Price, Sig Ruman, Mischa Auer, Vladimir Sokoloff, Mikhail Rasumny, Grandy Sutton, Eva Gabor

LEAVE HER TO HEAVEN
 US 1945

Prod/20th Century-Fox. Dir/John M Stahl. Scr/Jo Swerling, based on the novel by Ben Ames Williams. 110 mins.

With: Gene Tierney, Cornel Wilde, Jeanne Crain, Vincent Price, Mary Phillips, Ray Collins, Gene Lockhart, Darryl Hickman, Chill Wills, Grant Mitchell

SHOCK
 US 1946

Prod/20th Century-Fox. Dir/Alfred Werker. Scr/Eugene Ling, based on the story by Albert de Mond. 70 mins.

With: Lynn Bari, Vincent Price, Frank Latimore, Anabel Shaw, Michael Dunne, Reed Hadley

DRAGONWYCK

US 1946

Prod/20th Century-Fox. Dir-scr/Joseph L Mankiewicz. 103 mins.

With: Gene Tierney, Vincent Price, Walter Huston, Anne Revere, Jessica Tandy, Glenn Langan, Spring Byington, Connie Marshall, Henry Morgan, Trudy Marshall, Ruth Ford

MOSS ROSE

US 1947

Prod/20th Century-Fox. Dir/Gregory Ratoff. Scr/Jules Furthman, Tom Reed, based on the novel by Joseph Shearing. 82 mins.

With: Peggy Cummins, Victor Mature, Vincent Price, Ethel Barrymore, Rhys Williams, George Zucco, Patricia Medina

THE LONG NIGHT

US 1947

Prod/RKO Radio. Dir/Anatole Litvak. Scr/John Wexley, based on a story by Jacques Viot. 97 mins.

With: Henry Fonda, Barbara Bel Geddes, Vincent Price, Ann Dvorak, Moroni Olsen, Howard Freeman, Charles MacGraw, Elisha Cook Jr

THE WEB

US 1947

Prod/Universal-International. Dir/Michael Gordon. Scr/William Bowers, Bertram Millhauser, from a story by Harry Kurnitz. 87 mins.

With: Ella Raines, William Bendix, Edmond O'Brien, Vincent Price, Maria Palmer, John Abbott

UP IN CENTRAL PARK

US 1948

Prod/Universal-International. Dir/William Seiter. Scr/Karl Tunberg, based on the musical by Herbert and Dorothy Fields. 87 mins.

With: Deanna Durbin, Dick Haymes, Vincent Price, Tom Powers, Albert Sharpe, Hobart Cavanaugh, Thurston Hall, Moroni Olsen, Howard Freeman

ROGUES REGIMENT

US 1948

Prod/Universal-International. Dir/Robert Florey. Scr/Robert Buckner, from a story by Robert Buckner and Robert Florey. 86 mins.

With: Dick Powell, Marta Toren, Stephen McNally, Vincent Price, Edgar Barrier, Carol Thurston, Richard Loo, Philip Ahn

ABBOTT AND COSTELLO MEET FRANKENSTEIN

(GB: ABBOTT AND COSTELLO MEET THE GHOSTS)

Prod/Universal-International. Dir/Charles T Barton. Scr/Robert Lees, Frederic I Rinaldo and John Grant. 92 mins.

With: Bud Abbott, Lou Costello, Lon Chaney, Bela Lugosi, Glenn Strange, Lenore Aubert, Jane Randolph, Fran Ferguson, Charles Bradstreet, Vincent Price

THE THREE MUSKETEERS

US 1948

Prod/Metro-Goldwyn-Mayer. Dir/George Sidney. Scr/Robert Ardrey, based on the novel by Alexandre Dumas. 125 mins.

With: Lana Turner, Gene Kelly, June Allyson, Van Heflin, Vincent Price, Frank Morgan, Angela Lansbury, Keanan Wynn, Gig Young, John Sutton, Ian Keith, Robert Coote, Reginald Owen, Patricia Medina

THE BRIBE

US 1949

Prod/Metro-Goldwyn-Mayer. Dir/Robert Z Leonard. Scr/Marguerite Roberts, based on a story by Frederick Nebel. 98 mins.

With: Robert Taylor, Ava Gardner, Charles Laughton, John Hodiak, Vincent Price, John Hoyt, Samuel S Hinds

BAGDAD

US 1949

Prod/Universal-International. Dir/Charles Lamont. Scr/Robert Hardy Andrews, based on a story by Tamara Hovey. 82 mins.

With: Maureen O'Hara, Paul Christian, Vincent Price, John Sutton, Jeff Corey, Frank Puglia

CHAMPAGNE FOR CAESAR

US 1950

Prod/United Artists. Dir/Richard Whorf. Scr/Hans Jacoby, Fred Brady, based on their own story. 99 mins.

With: Ronald Colman, Celeste Holm, Vincent Price, Barbara Britton, Art Linkletter, Lyle Talbot, Byron Foulger, Gabriel Heatter

THE BARON OF ARIZONA

US 1950

Prod/Lippert. Dir/Samuel Fuller. Scr/Samuel Fuller. 93 mins.



Left: love means never having to say you're ugly – The Abominable Dr Phibes

With: Ellen Drew, Vincent Price, Beulah Bondi, Vladimir Sokoloff, Reed Hadley, Robert Barrat

CURTAIN CALL AT CACTUS CREEK

(GB: TAKE THE STAGE)
US 1950

Prod/Universal-International. Dir/Charles Lamont. Scr/Howard Dimsdale, and Stanley Roberts. 86 mins.

With: Donald O'Connor, Gale Storm, Eve Arden, Vincent Price

ADVENTURES OF CAPTAIN FABIAN

US 1951

Prod/Republic Pictures. Dir/George Marshall. Scr/Errol Flynn. 97 mins.

With: Errol Flynn, Micheline Presle, Vincent Price, Agnes Moorehead, Victor Francen, Jim Gerald, Helena Mason, Howard Vernon

HIS KIND OF WOMAN

US 1951

Prod/RKO Radio. Dir/John Farrow. Scr/Frank Fenton, Jack Leonard. 122 mins.

With: Robert Mitchum, Jane Russell, Vincent Price, Tim Holt, Charles MacGraw, Raymond Burr, Marjorie Reynolds, Jim Backus, Carleton Young, Philip Van Zandt

LAS VEGAS STORY

US 1952

Prod/RKO Radio. Dir/Robert Stevenson. Scr/Earl Felton, Harry Essex, based on a story by Jay Dratler. 88 mins.

With: Victor Mature, Jane Russell, Vincent Price, Hoagy Carmichael, Brad Dexter, Jay C Flippen, Will Wright, Colleen Miller

HOUSE OF WAX

US 1953

Prod/Warner Brothers. Dir/Andre de Toth. Scr/Crane Wilbur, based on the play by Charles S Belden. 88 mins.

With: Vincent Price, Frank Lovejoy, Phyllis Kirk, Carolyn Jones, Roy Roberts, Paul Picerni, Angela Clark

DANGEROUS MISSION

US 1954

Prod/RKO Radio. Dir/Louis King. Scr/

Horace McCoy, Charles Bennett, W R Burnett. 75 mins.

With: Victor Mature, Piper Laurie, Vincent Price, William Bendix, Dennis Weaver, Betta St John, Steve Darrell, Marlo Dwyer

THE MAD MAGICIAN
US 1954

Prod/Columbia. Dir/John Brahm. Scr/ Crane Wilbur. 72 mins.

With: Vincent Price, Mary Murphy, Eva Gabor, John Emery, Patrick O'Neal, Jay Novello

CASANOVA'S BIG NIGHT
US 1954

Prod/Paramount. Dir/Norman Z McLeod. Scr/Hal Kanter, Edmund Hartman, based on a story by Aubrey Wisberg. 86 mins.

With: Bob Hope, Joan Fontaine, Basil Rathbone, Audrey Dalton, Hugh Marlowe, Arnold Moss, John Carradine, John Hoyt, Hope Emerson, Lon Chaney, Raymond Burr, Vincent Price (unbilled as Casanova)

THE STORY OF COLONEL DRAKE
US 1955

Prod/American Petroleum Institute. Dir/Arthur Pierson. 30 mins.

Documentary about the first man who drilled for oil. Vincent Price stars in the title role of Colonel Drake

SON OF SINBAD
US 1955

Prod/RKO Radio. Dir/Ted Tetzlaff. Scr/Audrey Wisberg, Jack Pollexfen. 88 mins.

With: Dale Robertson, Sally Forrest, Vincent Price, Lilli St Cyr, Mari Blanchard, Jay Novello, Leon Aksin

SERENADE
US 1956

Prod/Warner Brothers. Dir/Anthony Mann. Scr/Ivan Goff, Ben Roberts, John Twist, based on a novel by James M Cain. 121 mins.

With: Mario Lanza, Joan Fontaine, Vincent Price, Joseph Calleia, Sarita Montiel, Harry Bellaver, Frank Puglia, Licia Albanese, Vince Edwards

WHILE THE CITY SLEEPS
US 1956

Prod/RKO Radio. Dir/Fritz Lang. Scr/ Casey Robinson, based on the novel "The Bloody Spur" by Charles Einstein. 100 mins.

With: Dana Andrews, Ida Lupino, George Sanders, Vincent Price, Rhonda Fleming, Thomas Mitchell, Howard Duff, Sally Forrest, James Craig, John Barrymore Jr, Vladimir Sokoloff, Mae Marsh

THE TEN COMMANDMENTS
US 1956

Prod/Paramount. Dir/Cecil B DeMille. Scr/Aeneas MacKenzie, Jesse L Lasky Jr, Jack Gariss, Frederic Frank. 219 mins.

With: Charlton Heston, Yul Brynner, Anne Baxter, Yvonne De Carlo, Vincent Price, Debra Paget, John Derek, Edward G Robinson, Cedric Hardwicke, Nina Foch, John Carradine, Martha Scott, Henry Wilcoxon, Olive Deering, H B Warner, Eduard Franz, Douglas Dumbrille

THE STORY OF MANKIND
US 1957

Prod/Warner Brothers. Dir/Irwin Allen. Scr/Irwin Allen, Charles Bennett, based on the novel by Hendrick Willem van Loon. 100 mins.

With: Ronald Colman, Vincent Price, Hedy Lamarr, Virginia Mayo, The Marx Brothers, Peter Lorre, Charles Coburn, Cedric Hardwicke, John Carradine, Cesar Romero, Marie Wilson, Marie Windsor, Edward Everett Horton, Helmut Dantine, Cathy O'Donnell, Reginald Gardiner, Melville Cooper, Henry Daniell, Francis X Bushman

THE FLY
US 1958

Prod/20th Century-Fox. Dir/Kurt Neumann. Scr/James Clavell, based on a story by George Langelaan. 94 mins.

With: Vincent Price, Al Hedison, Patricia Owens, Herbert Marshall, Kathleen Freeman, Betty Lou Gerson, Charles Herbert

THE HOUSE ON HAUNTED HILL
US 1959

Prod/Allied Artists. Dir/William Castle. Scr/Robb White. 75 mins.

With: Vincent Price, Carole Ohmart, Richard Long, Alan Marshall, Carolyn Craig, Elisha Cook, Julie Mitchum, Leona Anderson

THE BIG CIRCUS
US 1959

Prod/Allied Artists. Dir/Joseph M Newman. Scr/Irwin Allen, Charles Bennett, Irving Wallace, based on a story by Irwin Allen. 108 mins.

With: Victor Mature, Rhonda Fleming, Vincent Price, Red Buttons, Peter Lorre, Kathryn Grant, Gilbert Roland, Steve Allen, David Nelson, Adle Mara, Howard McNear

THE BAT
US 1959

Prod/Allied Artists. Dir/Crane Wilbur. Scr/Crane Wilbur, based on the play "The Circular Staircase" by Mary Roberts Rinehart and Avery Hopwood. 80 mins.

With: Vincent Price, Agnes Moorhead, John Sutton, Lenita Lane, Gavin Gordon, Darla Hood, Elaine Edwards, Harvey Stephens

RETURN OF THE FLY
US 1959

Prod/20th Century-Fox. Dir/Edward L Bernds. Scr/Edward L Bernds. 78 mins.

With: Vincent Price, Brett Halsey, John Sutton, David Frankham, Danielle DeMetz

THE TINGLER
US 1960

Prod/Columbia. Dir/William Castle. Scr/Robb White. 80 mins.

With: Vincent Price, Judith Evelyn, Darryl Hickman, Patricia Cutts, Pamela Lincoln, Philip Coolidge

THE HOUSE OF USHER
(GB: THE FALL OF THE HOUSE OF USHER)
US 1960

Prod/American-International. Dir/Roger Corman. Scr/Richard Matheson, based on the story by Edgar Allan Poe. 79 mins.

With: Vincent Price, Mark Damon, Myrna Fahey, Harry Ellerbe, Bill Borzage, Mike Jordan

MASTER OF THE WORLD
US 1961

Prod/American-International. Dir/William Witney. Scr/Richard Matheson, based on stories by Jules Verne. 104 mins.

With: Vincent Price, Charles Bronson, Henry Hull, Mary Webster, David Frankham, Richard Harrison, Vito Scotti

THE PIT AND THE PENDULUM
US 1961

Prod/American-International. Dir/Roger Corman. Scr/Richard Matheson,

based on the story by Edgar Allan Poe. 85 mins.

With: Vincent Price, John Kerr, Barbara Steele, Luana Anders, Anthony Carbone, Patrick Westwood, Lynne Bernay

NEFERTITTE, REGINA DEL NILO
(US: QUEEN OF THE NILE)
Italy 1961

Prod/Max. Dir/Fernando Cerchio. Scr/John Byrne, Ottavio Poggi, Fernando Cerchio, from a story by Ottavio Poggi and Enrico Papp. 106 mins.

With: Jeanne Crain, Edmund Purdom, Vincent Price, Liana Orfei, Amedeo Nazzari, Carlo d'Angelo, Clelia Matania

GORDON, IL PIRATA NERO
(US: THE BLACK BUCCANEER or THE RAGE OF THE BUCCANEER)
Italy 1961

Prod/Max. Dir/Mario Costa. Scr/John Byrne, Ottavio Poggi. 88 mins.

With: Ricardo Montalban, Vincent Price, Giulia Pibini, Liana Orfei, Mario Feliciano, Gesella Sofio

L'ULTIMO UOMO DELLA TERRA
(US: THE LAST MAN ON EARTH)
Italy 1961

Prod/Associated Productions-Produzioni La Regina. Dir/Sidney Salkow. Scr/Logan Swanson, William P Leicester, based on the novel "I Am Legend" by Richard Matheson. 86 mins.

With: Vincent Price, Franca Bettoia, Emma Danieli, Giacomo Rossi-Stuart, Umberto Rau, Christl Courtland

NAKED TERROR
US 1961

Prod/Brenner. 74 mins.

Documentary on the barbaric rites of Zulu tribes. Commentary spoken by Vincent Price

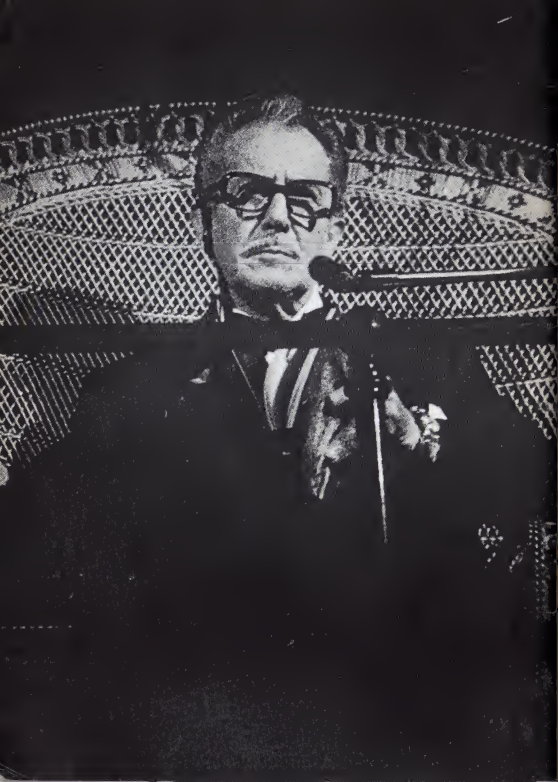
CONFESSIONS OF AN OPIUM EATER
(GB: EVILS OF CHINATOWN)
US 1962

Prod/Allied Artists. Dir/Albert Zugsmith. Scr/Robert Hill, based on the essay by Thomas de Quincy. 85 mins.

With: Vincent Price, Linda Ho, Richard Loo, Philip Ahn, June Kim, Victor Sen Young, Yvonne Moray

CONVICTS FOUR
(Alternative title: REPRIEVE)
US 1962

Prod/Allied Artists. Dir/Millard



Kaufman. Scr/Millard Kaufman, based on the autobiography of John Resko. 105 mins.

With: Ben Gazzara, Stuart Whitman, Sammy Davis Jr., Vincent Price, Rod Steiger, Broderick Crawford, Ray Walston, Jack Kruschen, Dodie Stevens, Naomi Stevens

TOWER OF LONDON

US 1962

Prod/United Artists. Dir/Roger Corman. Scr/Leo V Gordon, Amos Powell, James D Gordon. 79 mins.

With: Vincent Price, Joan Freeman, Richard McCarty, Michael Pate, Joan Camden, Robert Brown

POE'S TALES OF TERROR

(GB: TALES OF TERROR)

US 1962

Prod/American International. Dir/Roger Corman. Scr/Richard Matheson, based on four stories ("Morella", "The Black Cat", "The Cask of Amontillado" and "The Facts in the Case of M Valdemar") by Edgar Allan Poe. 90 mins.

With: Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget, Maggie Pierce, Joyce Jameson

THE RAVEN

US 1963

Prod/American International. Dir/Roger Corman. Scr/Richard Matheson, based on the poem by Edgar Allan Poe. 86 mins.

With: Vincent Price, Boris Karloff, Peter Lorre, Hazel Court, Olive Sturges, Jack Nicholson, Connie Wallace, William Baskin, Aaron Saxon

CHAGALL

France 1963

Prod/Romulus. Dir/Lauro Venturi. 26 mins.

Academy Award-winning documentary about the artist Chagall. Vincent Price as the narrator

TWICE TOLD TALES

US 1963

Prod/United Artists. Dir/Sidney Salkow. Scr/Robert E Kent, based on three stories ("Dr Heidegger's Experiment", "Rappaccini's Daughter" and "House of Seven Gables") by Nathaniel Hawthorne. 114 mins.

With: Vincent Price, Beverly Garland, Michael Denning, Sebastian Cabot, Mari Blanchard, Brett Halsey, Joyce Taylor, Jacqueline DeWitt, Abraham Sofaer



DIARY OF A MADMAN

US 1963

Prod/United Artists. Dir/Reginald Le Borg. Scr/Robert E Kent, based on the story by Guy de Maupassant. 96 mins.

With: Vincent Price, Nancy Kovack, Chris Warfield, Elaine Devry, Stephen Roberts, Ian Wolfe, Edward Colmans, Harvey Stephens, Lewis Marton, Nelson Olmstead

COMEDY OF TERRORS

US 1963

Prod/American-International. Dir/Roger Corman. Scr/Richard Matheson. 88 mins.

With: Vincent Price, Boris Karloff, Peter Lorre, Basil Rathbone, Joe E Brown, Joyce Jameson

BEACH PARTY

US 1963

Prod/American-International. Dir/William Asher. Scr/Lou Rusoff. 104 mins.

With: Bob Cummings, Dorothy Malone, Frankie Avalon, Vincent Price, Annette Funicello, Harvey Lembeck, Eva Six, Jody McCrea, John Ashley, Morey Amsterdam

THE HAUNTED PALACE

US 1964

Prod/American-International. Dir/Roger Corman. Scr/Charles Beaumont, based on the story "The Case of Charles Dexter Ward" by H P Lovecraft, and the poem by Edgar Allan Poe. 85 mins.

With: Vincent Price, Debra Paget, Lon Chaney, Elisha Cook, Frank Maxwell, Harry Ellerbe, John Dierkes, Cathy Merchant

THE MASQUE OF THE RED DEATH

GB 1964

Prod/American-International. Dir/Roger Corman. Scr/Charles Beaumont, based on the stories "The Masque of the Red Death" and "Hop-Frog" by Edgar Allan Poe. 90 mins.

*Opposite:
narrating the
commentary for
The Butterfly
Ball*

With: Vincent Price, Hazel Court, Jane Asher, David Weston, Nigel Green, Patrick Magee, Skip Martin

THE TOMB OF LIGEIA
GB 1965

Prod/American-International. Dir/Roger Corman. Scr/Robert Towne, based on the story by Edgar Allan Poe. 80 mins.

With: Vincent Price, Elizabeth Shepherd, John Westbrook, Oliver Johnston, Derek Francis

CITY UNDER THE SEA
(US: WARLORDS OF THE DEEP)
GB 1965

Prod / Anglo-Amalgamated / American International. Dir/Jacques Tourneur. Scr/Charles Bennett, Louis M Heyward, based on "City in the Sea" by Edgar Allan Poe. 85 mins.

With: Vincent Price, David Tomlinson, Tab Hunter, Susan Hart, John Le Mesurier, Henry Oscar, Derek Newmark, Roy Patrick

I TABU
(US: TABOOS OF THE WORLD)
Italy 1965

Dir/Romolo Marcellini. 97 mins.

Documentary about the world's bizarre customs. Commentary spoken by Vincent Price

DR GOLDFOOT AND THE BIKINI MACHINE
(GB: DR G AND THE BIKINI MACHINE)
US 1965

Prod/American-International. Dir/Norman Taurog. Scr/Elwood Ullman, Robert Kaufman, based on a story by James Hartford. 90 mins.

With: Vincent Price, Frankie Avalon, Dwayne Hickman, Annette Funicello, Susan Hart, Jack Mullaney, Fred Clark

DR GOLDFOOT AND THE GIRL BOMBS
(GB: DR G AND THE LOVE BOMB)
US/Italy 1966

Prod/American-International. Dir/Mario Bava. Scr/Louis M Heyward, Robert Kaufman, based on a story by James Hartford. 85 mins.

With: Vincent Price, Fabian, Franco Franchi, Ciccio Ingrassia

DAS HAUS DER TAUSEND FREUDEN
(US/GB: THE HOUSE OF 1,000 DOLLS)
Germany/Spain 1967

Prod/Constantin/P C Hispamer/

American-International. Dir/Jeremy Summers. Scr/Peter Welbeck. 78 mins.

With: Vincent Price, Martha Hyer, George Nader, Anne Smyrner, Wolfgang Kieling, Sancho Gracia, Maria Rohm, Diane Bond

THE JACKALS
US 1967

Prod/20th Century-Fox. Dir/Robert D Webb. Scr/Lamar Trotti, Harold Medford, based on the story "Yellow Sky" by W R Burnett.

With: Vincent Price, Diana Ivarson, Robert Gunner

WITCHFINDER GENERAL
(US: THE CONQUEROR WORM)
GB 1968

Prod/Tigon British/American International. Dir/Michael Reeves. Scr/Tom Baker, Michael Reeves, Louis M Heyward, based on the novel by Ronald Bassett and the poem by Edgar Allan Poe. 86 mins.

With: Vincent Price, Ian Ogilvy, Hilary Dwyer, Rupert Davies, Robert Russell, Wilfrid Brambell, Michael Beint, Nicky Henson, Patrick Wymark

MORE DEAD THAN ALIVE
US 1968

Prod/United Artists. Dir/Robert Sparr. Scr/George Schenk. 99 mins.

With: Clint Walker, Anne Francis, Vincent Price, Mike Henry, Beverly Powers, Paul Hampton, Clarke Gordon, Craig Littler, William Woodson

THE CHAUTAUQUA
(GB: THE TROUBLE WITH GIRLS ... AND HOW TO GET INTO IT)
US 1969

Prod/Metro-Goldwyn-Mayer. Dir/Peter Tewksbury. Scr/Arnold Peyser, Lois Peyser, based on the novel by Day Keene and Dwight Vincent. 104 mins. (GB: 79 mins).

With: Elvis Presley, Vincent Price, Edward Andrews, John Carradine, Sheree North, Kathleen Rainey, Nicole Jaffe, Joyce Van Patten

THE OBLONG BOX
GB 1969

Prod/American-International. Dir/Gordon Hessler. Scr/Lawrence Huntington, based on a story by Edgar Allan Poe. 91 mins.

With: Vincent Price, Christopher Lee, Alistair Williamson, Hilary Dwyer, Sally Geeson, Michael Balfour, Hira Talfrey, Peter Arne, Rupert Davies

SCREAM AND SCREAM AGAIN

GB 1970

Prod/Amicus / American-International.
Dir/Gordon Hessler. Scr/Christopher
Wicking. 95 mins.

With: Vincent Price, Christopher Lee,
Peter Cushing, Alfred Marks, Anthony
Newlands, Peter Sallis

CRY OF THE BANSHEE

GB 1970

Prod/American-International. Dir/
Gordon Hessler. Scr/Christopher
Wicking, from an original story by Tim
Kelly. 87 mins.

With: Vincent Price, Elisabeth Bergner,
Essy Persson, Hugh Griffith, Hilary
Dwyer, Sally Geeson, Patrick Mower,
Pamela Farebrother

**THE ABOMINABLE DR PHIBES**

GB 1971

Prod/American-International. Dir/
Robert Fuest. Scr/James Whiton,
William Goldstein. 90 mins.

With: Vincent Price, Joseph Cotten,
Hugh Griffith, Terry-Thomas, Virginia
North, Aubrey Woods, Susan Travers,
Alex Scott, Edward Burnham, Peter
Gilmore, Peter Jeffrey, Maurice
Kaufman

DR PHIBES RISES AGAIN

GB 1971

Prod/American-International. Dir/
Robert Fuest. Scr/Robert Blees,
Robert Fuest. 89 mins.

With: Vincent Price, Robert Quarry,
Hugh Griffith, Fiona Lewis, Valli
Kemp, Peter Jeffrey, John Cater,
Terry-Thomas, Beryl Reid

THEATRE OF BLOOD

GB 1972

Prod/United Artists. Dir/Douglas
Hickox. Scr/Anthony Greville-Bell,
based on an original idea by Stanley
Mann and John Kohn. 104 mins.

With: Vincent Price, Diana Rigg, Ian
Hendry, Harry Andrews, Coral Browne,
Robert Coote, Jack Hawkins, Michael
Hordern, Arthur Lowe, Robert Morley,
Dennis Price, Milo O'Shea, Eric Sykes,
Madeline Smith, Diana Dors, Joan
Hickson

MADHOUSE

GB 1973

Prod/American-International. Dir/Jim
Clark. Scr/Greg Morrison, based on the
novel "Devilday" by Angus Hall.
92 mins.

With: Vincent Price, Peter Cushing,
Robert Quarry, Adrienne Corri,
Natasha Pyne, Linda Hayden, Jennie
Lee-Wright

PERCY'S PROGRESS

GB 1974

Prod/Welbeck. Dir/Ralph Thomas. Scr/
Sid Colin, Ian La Frenais. 101 mins.

With: Leigh Lawson, Denholm Elliott,
Elke Sommer, Vincent Price, Harry H
Corbett, Milo O'Shea, Julie Ege,
Ronald Fraser, Judy Geeson, Barry
Humphries, T P McKenna, Madeline
Smith, Bernard Lee

JOURNEY INTO FEAR

Canada 1974

Prod/New World. Dir/Daniel Mann.
Scr/Trevor B Wallace, based on the
novel by Eric Ambler. 96 mins.

With: Sam Waterston, Zero Mostel,
Yvette Mimieux, Scott Marlowe, Ian
McShane, Joseph Wiseman, Shelley
Winters, Stanley Holloway, Donald
Pleasence, Vincent Price

THE BUTTERFLY BALL

GB 1976

Prod-dir-scr/Tony Klinger. Music/Roger
Glover. Animation/Halas & Batchelor.

With: Twiggy, Jon Lord, David Cover-
dale, Roger Glover. Narration by
Vincent Price

THE THIEF AND THE COBBLER

(In Production)

Dir/Richard Williams.

Full-length cartoon based on an Arabian
Nights-style fable by Idries Shah.
Vincent Price supplies the voice of the
arch-villain, Grand Vizier Anwar

Right: with
Leigh Lawson
and Denholm
Elliott in
Percy's Progress.
Opposite: in
Madhouse



First published in Great Britain in
1974 by
BCW PUBLISHING LIMITED
Hapgood House, Station Road,
Bembridge, Isle of Wight
Second edition April 1977
©BCW Publishing Ltd. 1974, 1977

Set in IBM Press Roman by Independent
Magazines Limited, London EC4, and
made and printed in Great Britain by
The Gresham Press, Old Woking, Surrey.
Cover printed by Grosvenor Press,
Cosham, Portsmouth

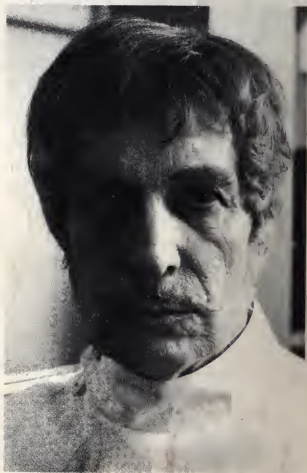
ISBN 0 904159 40 X

ACKNOWLEDGMENTS

We would like to thank the following
people and film companies for their
help and for permission to reproduce
photographs:

American International Pictures
CIC (UK) Limited
Columbia-Warner Distributors
EMI Film Distributors
Rank Film Distributors
20th Century-Fox
United Artists Corporation
and the staff of the Information and
Documentation Department of the
British Film Institute

Front cover: *Theatre of Blood*
Back cover: *The Abominable Dr Phibes*
Frontispiece: *Cry of the Banshee*



BCW

ISBN 0 904159 40 X UK price 95p